



# ATTRACTONS FOR WEEK.

**SALT LAKE THEATRE**—"The Cat and the Fiddle." Last three nights, commencing Thursday, with special children's matinee on Saturday.

**GRAND THEATRE**—"Her One Great Sin." Last three nights, commencing Thursday, with special children's matinee on Saturday.

**ORPHEUM THEATRE**—Advanced vaudeville. All the week, beginning tonight. Matinee daily except Sunday.

**LYRIC THEATRE**—Cameraphone. Moving talking pictures. All the week. Daily matinees.

The next attraction offered by the Salt Lake theatre will be one that is brand new to this city—it is termed a merry musical extravaganza, "The Cat and the Fiddle," a most peculiar tale, and an odd one, but, nevertheless, one that creates immediate interest as to what it is, or what it means—symbolic of mystery, fun and fancy. Reports from cities where it has been presented in the west this season are most flattering, and it is pronounced among the best musical spectacular extravaganzas, a relief from the time-worn present stage, musical comedy. While the beauty chorus, song hits, numbers, etc., are there, they are interspersed among many other novelties and surprises that the show takes on a new phase in its entirety, and becomes at once breezy, nifty and satisfying. "The Cat and the Fiddle," has no less than sixty-five changing pieces, or drops, to aid in scenic production, together with a large amount of flat and set stuff and two big trucks of properties, electrical effects, etc., comprising in some nineteen different changes in scene, ranging from the typical rural scene of an old Indiana farm to the mystic realms of the mysterious island of Eve, somewhere in No Place, except the fancy of the mind. Many of these scenes are marvels of illusion, transformation and stagecraft, and are certain to create an atmosphere that will delight both old and young, recalling boyhood's happy dreams to the former, and strengthening the mind's fancy to the latter. As to which is the most gorgeous, it is impossible to describe, as all are marked with splendor suitable to that particular portion of the story it represents—probably the one that is most striking is "Under the Sea," an ensemble number sung in the "Water Witches" cave, the lighting effects in this scene are exceptionally well done. Other scenes of importance include the Egyptian Cave, the Fire Altar, Great Gobs' Castle, the Fairy Ship "Diana," and the Grand Transformation. The plot is laid around and tells of the strange doings of the people of the imaginary world, the Island of Eve, whose destinies are ruled over by the Great Eye. Great Gobs and his consort are at present ruling king and queen, having obtained the power by imprisoning the good Fairy Queen, the Genii and her wishing cat, in a big jar under the Catskill mountains. A sacrifice in the shape of a maiden with a strawberry mark is required every hundred years to appease the Eye so that it will be open for another hundred years. The story commences with Great Gobs and Goro in search of the sacrifice and finding the girl, Polly, daughter of Captain Bluff, an old sea dog, they induce Polly and her friends to take a cruise, and we find them drifting towards the Island of Eve, within the wishing ray of the eye. Gobs wishes the ship to sink, and all are apparently lost. In the meantime, the jar has been broken by mistake by one "Happy," and the Genii and her wishing cat are released, and, as a token of reward, the Genii grants to Happy the power to wish for whatever he may have a desire, and it will be granted. It can readily be seen that an opportunity is here presented for a comedian to start a fun riot. Happy saves all by his wishing power, and in the last saves Polly from the sacrifice, the eye closes forever and the Genii and cat are restored to their rights. The company comprises some forty odd people, it is said, and will introduce to Salt Lake a young comedian of sterling worth, practically unknown of before, but who is making an impression that is bound to stamp him as a much looked-for favorite—he is Charles A. Sellon. The engagement of "The Cat and the Fiddle" is for three nights, commencing Thursday, October 15, with a special children's matinee on Saturday.

Enter the sheen gown in the latest French fashion of the craze at the Grand. With "The Devil" packing



THE FOUR BALTS  
At the Orpheum all this week.

The theatre to standing room every night since Thursday and with Florence Stanley in "Her One Great Sin" opening at the Grand for a week's engagement this Sunday night, that theatre is surely keeping well abreast of the times theatrically. "The Devil" drew splendidly and it is to be expected that with so well known a star as Miss Stanley in the stellar role of the latest melodrama to be brought west, "Her One Great Sin," that the record week's business at the Grand will be repeated this week. Those who saw Dustin Farnum and his original company in "The Virginian" and those Salt Lakeers fortunate enough to see the famous automobile racing play, "Bedford's Hope," in the east last season will remember Florence Stanley as one of the most beautiful and charming girls of the east of the two companies. She was Farnum's leading woman in "The Virginian" for two seasons and followed her conquests in that play with the leading feminine role in "Bedford's Hope," a play so clever and original that it scarcely has been seen outside New York. Miss Stanley is stately and beautifully formed and her passion has always been to wear as gorgeous gowns as possible in her roles. That is one reason why she will appear at the Grand this week in "Her One Great Sin" as the wife of a rich contractor and in the latest model of the famous director's sheath gown. The gown is the latest director's creation to come from the shops of Worth, Paris, and is exquisitely done, according to all reports. The play Miss Stanley is starring in, "Her One Great Sin," is the play of the hour in eastern melodramatic fields. It is in reality a comedy drama, so thoroughly enjoyable is the comedy strain running through the piece. The story has to do with the infatuation of the wife of a wealthy contractor for a young and talented artist. The husband, by reason of his contracting work, is away from home a great deal. Returning unexpectedly one day he finds his wife gone and immediately his suspicions are aroused. He knows a little of the artist of whom his wife occasionally speaks, and he determines to seek her there. The wife's younger sister, a beautiful girl with the love of

her sister's home at heart, contrives to have the artist start out on a wild goose chase before the angry husband reaches his studio. He finds his wife there and all is forgiven. Husband and wife start on a tour around the world and in a foreign hotel they come upon the artist. The wife introduces him under an assumed name. The husband discovers his true identity, however, and swears to kill him. Returning early from a banquet one night he comes upon his wife and the artist in his apartment at the hotel. The artist has forced his way into the room, declaring his love for the woman. She repulses him, declaring the old folly dead and orders him from the room. He sneaks back and refuses to go while the husband enters just as his wife faints in the arms of the artist. Then ensues a most dramatic scene, the duel to the death between the artist and the husband. Not only on account of the difficulty that they perform are so delicate, graceful and stately in their movements that their act is one of the star entertainments in vaudeville. "Supper for Two" is the vehicle in which Miss Julia Kingsley and her capable company will be seen. This is a sparkling bright little comedy, in which much witty talk is indulged in and many keen dramatic situations are evolved. It is the story of a wife trying to arouse the jealousy of her husband, who loves her to distraction, and this causes the most perplexing complications to arise, but eventually all ends well. Salt Lakeers will be thoroughly interested in the production of "A Modern Pocahontas," the dainty little Indian playlet which was tried out on the local stage some time ago. Mr. Martin Beck, whose keen sense of what is what in vaudeville, saw this act and was so well pleased with it that he immediately booked it for a tour over the circuit. The present stage manager of the Orpheum, J. F. Goss, who is also an expert and artistic electrician, and W. H. Howard, treasurer of the Orpheum, are the authors of the sketch. The story deals with that historic incident concerning Pocahontas and Captain John Smith. The cast is made up entirely of full-blooded Indians from the Shoshone reservation, with the exception of two men, Frederick Seton, who has the part of the Indian chief in keeping, and John Donovan, who takes the part of the soldier, Emma Rainey, an Indian girl of royal lineage, takes the part of Pocahontas. There are eleven full-blooded Indians in the cast, who wear their native costumes and perform the war dances, sun dances, smoking the pipe of peace and other ceremonies of the Indian tribes. The scenery is new and attractive, while the scenic effects are said to be the most pleasing and satisfactory. "A Story of the Street" is the title of the vehicle in which Barry and Hughes are seen. These two artists give a character study of two distinct types familiar to the streets of our great cities. There is sentiment and humor harmoniously blended throughout this sketch. It deals with a young man who suddenly makes a hit in a cheap melodrama, and in consequence the roof

"The Four Balts," Olympic gymnasts, who are making their first American tour, are the Orpheum headliners. This week. This clever quartette has been seen in New York city, where they were the star features at the New York Hippodrome three years ago, and their fame spread from coast to coast. There is no European act more highly recommended or more favorably commented on by public and press than this act. They are wonderful athletes and their performance is a marvel of grace and finesse. Not only on account of the difficulty that they perform are so delicate, graceful and stately in their movements that their act is one of the star entertainments in vaudeville. "Supper for Two" is the vehicle in which Miss Julia Kingsley and her capable company will be seen. This is a sparkling bright little comedy, in which much witty talk is indulged in and many keen dramatic situations are evolved. It is the story of a wife trying to arouse the jealousy of her husband, who loves her to distraction, and this causes the most perplexing complications to arise, but eventually all ends well. Salt Lakeers will be thoroughly interested in the production of "A Modern Pocahontas," the dainty little Indian playlet which was tried out on the local stage some time ago. Mr. Martin Beck, whose keen sense of what is what in vaudeville, saw this act and was so well pleased with it that he immediately booked it for a tour over the circuit. The present stage manager of the Orpheum, J. F. Goss, who is also an expert and artistic electrician, and W. H. Howard, treasurer of the Orpheum, are the authors of the sketch. The story deals with that historic incident concerning Pocahontas and Captain John Smith. The cast is made up entirely of full-blooded Indians from the Shoshone reservation, with the exception of two men, Frederick Seton, who has the part of the Indian chief in keeping, and John Donovan, who takes the part of the soldier, Emma Rainey, an Indian girl of royal lineage, takes the part of Pocahontas. There are eleven full-blooded Indians in the cast, who wear their native costumes and perform the war dances, sun dances, smoking the pipe of peace and other ceremonies of the Indian tribes. The scenery is new and attractive, while the scenic effects are said to be the most pleasing and satisfactory. "A Story of the Street" is the title of the vehicle in which Barry and Hughes are seen. These two artists give a character study of two distinct types familiar to the streets of our great cities. There is sentiment and humor harmoniously blended throughout this sketch. It deals with a young man who suddenly makes a hit in a cheap melodrama, and in consequence the roof

gets a severe case of enlargement of the head and proceeds to forget his former friends and pals. He is especially careless and indifferent towards his former sweetheart, who remains devoted to him. A number of dramatic situations and complications arise during the course of this little sketch, which eventually ends well enough. It is said of Tom Barry and Madge Hughes that they are past masters and adepts in using the language of the street and the parlance of the Bowery. A shop window novelty, entitled "The Dummy's Holiday," will be the offering of Harry Klein and Pearl Clifton. They are two mighty clever entertainers. The grotesque and unusual poses they strike are said to be excruciatingly funny. They also sing and dance in a pleasing and diverting manner. An exhibition of skillful short range marksmanship will be given by Frank McCrea & Co. One of the pleasing, sensational features of this act is the fact that Mr. McCrea uses only human beings for targets, but on account of his accuracy, skill and perfect marksmanship there is nothing to frighten even the most timid in this exceptionally clever performance. At one time during the performance he performs the difficult feat of discharging two guns at the same time, shooting different objects held in the hands and mouth of the assistant. Then there is the several dromes, on which two interesting and amusing reels will be shown. Mr. Weihe has a musical treat in store for Orpheumites, as the orchestra will play three new selections, including a new classical overture. So that it looks like the Orpheum bill this week would be one of the best of the season's offerings.

The new bill which opened at the New Lyric theatre Saturday night combines the best in moving pictures and talking pictures. The management to be the equal of the superior one presented to such large crowds during the week just closed. Manager John E. Clark said Saturday that the business done during the last week has established a new record at the Cameraphone house, no doubt due to the large crowds which were in Salt Lake to attend the conference and state fair. The Cameraphone house has been the scene of the most pleasing programs of the season and was received favorably by the thousands which attended the South Main street playhouse. The Cameraphone is gaining in favor among the theatergoers of Salt Lake, and the novelty of the talking pictures does not seem to wear off. Good crowds were the order Saturday afternoon and last evening when the new bill went into effect. One of the features which will please lovers of good music is the second act of "The Chimes of Normandy." The first act was the headliner last week and was greatly appreciated. The singing and acting of the second act is even better than the first. There are eleven songs by Daniels and May, old vaudeville favorites. A departure from the general Cameraphone show is seen in the Howling Wilderness, a scene in "The Schoolma'am," which received such generous patronage throughout the East. The scene in the Howling Wilderness is a scene of the most striking western scenes, and it has been reproduced for the Cameraphone in a realistic manner. "The Zoo Goo Man" sang from "The Zoo Goo Man" is another feature of the bill this week which is both clever and catchy. Among the still pictures are several strong attractions. "The Zoo Goo Man" is one of the most daring attempts of the Cameraphone people, showing the savage Zulu chief, who braves death at the hands of the warriors of his tribe to save the life of a Boer mother and daughter and then sends them on their way in safety. It is a most impressive piece of work. One set of films in particular which will appeal to the national guardsmen and others interested in modes of warfare show the British territorial army in the 1908 maneuvers on Salisbury plains, near London. The work of troops in the field, wig-wag and heliograph signalling, rapid laying of pontoon bridges and other features of actual warfare are shown most clearly. There are several other moving picture films which are interesting, all of which go to make up another strong program which should receive generous patronage during the present week.

"Harrigan," "Jack and Jill," "My Small Town Gal," and "Boys Who Fight the Flame," are said to be the highlights of George M. Cohan's latest musical comedy, "Fifty Miles From Boston," which comes to the Salt Lake theatre soon.

The old-time chorus girl, who has been the butt of the humorous papers since they have first been published, has been entirely eliminated from H. H. Frazee's production of that fascinating musical mixture, "The Isle of Spice," which will be offered here very soon. They have been superseded by small chorus girls of prepossessing appearance and good voices, who can not only sing and act, but are expert dancers.

George Broadhurst's sterling play of "The Man of the Hour" comes back for a fourth night at the Salt Lake theatre, beginning Monday, Nov. 2, including a Wednesday matinee, where it was so very successful a year ago, and where it will again be acted by the special company organized for the west by William A. Brady and Joseph R. Grismer.

## COFFEE

It isn't much itself, but it makes a good breakfast of common materials.

Your grocer returns your money if you don't like Schilling's Best; we pay him.

TOO LATE TO CLASSIFY  
Painful cracking, chapping, tender skin healed healthy by Sattu skin cream. 25c.

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## In Playhouses of New York

NEW YORK, Oct. 10.—In a modern play which steadily gains in interest and rises to a climax of intense suspense, Nance O'Neill gave a notable performance at the Majestic theatre, Monday evening, after an absence from New York of several years. Herebefore the California actress has been seen on Broadway only in poetic dramas and problem plays. In "Agnes," whose authorship is credited to George Cameron, she has an absorbing play dealing with a strange pathological case of suspended memory that appeals on similar lines as "The Penman's Wife" and "Mrs. Dane's Defense," though it does not reach the level of those plays in polished workmanship. It is the story of a man who loses his memory in a shipwreck, and years after again confronts his wife, now happily married to another. He does not recognize her, but an operation about to be performed by the woman's present husband, a noted surgeon, is expected to restore his memory, with all the fateful consequences to her if he survives. It is the situation thus created for Agnes, the woman in the case, that forms the basis of the play, and she believes to have been killed, and frantic with terror of apprehension at the developments of the next few hours, she holds the audience in a state of suspense at a high tension until the last scene and almost the last word is spoken, which snaps the strain and brings about a happy solution. The play under the operation of the O'Neill's performance was on a high plane of excellence. Cuyler Hastings' work as the original husband was good. Robert Drouet, as the second husband, proved excellent support for the star.

Maxine Elliott reappeared at Daly's theatre after a considerable absence from New York. Her starring vehicle was "Myself-Bettina," the latest writing of Rachel Crothers, who "made good" in "The Three of Us" last season. The author does not repeat her triumph, but Miss Elliott demonstrated a greatness she has never before shown. She was light and pleasing in her comedy, despite her present troubles as a domestic litigant, and reached the depths of feeling when intensity was demanded. All of the actors, in fact, played well their parts, but the play was without a truly tragic note, without, on the other hand, the lighter trip of comedy. It was too intense and without relief. The strain was great and continued. Miss Elliott looked well, as she always does, and her address bore out the imperious dignity of her presence. Her voice has gained in richness and control, her physical performance in ease and grace. The part she played was difficult, but she played it well. The incident of "Myself-Bettina" suggests nothing new as the basis of a play. Briefly, it concerns two brothers and two young girls who are sisters. The older brother is a minister, the other a secondhand. Bettina is the older of the two sisters. The news is imparted when the curtain rises on the first act that Bettina has been abroad pursuing art. At home the younger sister has impulsively fallen in love with the minister's brother. The moment he beheld Bettina—Bettina the good looking, Bettina of Paris, Berlin, etc.—he threw himself at her feet. Seeing the worthlessness of this individual, Bettina makes up her mind that her sister shall not be forced into what she describes as a "cheap marriage," however necessary that ceremony was to the dignity of the family. She arranged that her sister should go to Paris and she remain at home. Of course, the minister, who is a minister, and a self-immolation and readily forgave the erring sister that he might possess Bettina.

With "The American Idea" George M. Cohan takes a stronger grip than ever on the great and growing army of theatergoers who delight in the Cohan idea of entertainment. Everybody knows what this means—action from the first curtain till the last, action every second, and lots of action. Tunes, full jingles. Smart and showy costumes. Girls, girls, and then some more girls. Dialogue that snaps like a carload of firecrackers going off. A laugh in every line. Broad but wholesome satire. And a good moral to adorn the tale. Here is another "Yankee Prince," only different and sparkling with many a novelty. The theme is the same—Americans in Paris this time, instead of London. A Brooklyn German brewer and a Brooklyn Irishman, social rivals, each with a son and daughter, title hunting. An American confidence man frames up a marriage with a French porter, who counterfeits a count. Son and daughter of the German love son and daughter of the Irishman. George Deban plays the fake count with his usual spirit and unctious. Robert L. Daley is the typical confidence man, and in well-written burlesque bits which he does with Trigo Friganza there are moments of rich amusement. Walter Le Roy has the best comic called of the piece, namely, "Sullivan." The count-hunting daughters are Lola Merrill and Edith McBride, and the hopeful sons are Richard Taber and Harold Forbes. Gilbert Grigory was the Brooklyn brewer. The piece is good for a long run at the New York theatre, where it was produced.

Another was added to William Morris's circuit of vaudeville theatres when the American, late the home of Italian grand opera, opened this week as an independent vaudeville house. A star bill was offered and large audiences filled the house. Rose and Fenton, the Four Morions and Bob Fitzsimmons and wife were on the bill.

"The Soul Kiss" reopened at the Grand opera house before audiences that packed the theatre. Miss Adeline Genee, the dancer, made her reappearance after an absence of several weeks in London.

Virginia Hammer heads the bill this week at Hammerstein's Victoria theatre, appearing in a little play called "The Idol of the Hour." With her are Irene Franklin and Bert Green, Leo Dietrichstein and company, Lyon and Parkes and La Belle Blanche.

The chief figure at the Lincoln Square theatre was Miss Fatima Miris, who appeared in a sketch called "The Grisham." In the course of her performance she changed costumes nineteen times.

"A Gentleman from Mississippi," the new political play at the Bijou, has

not met with a pleasant metropolitan reception. "Mater" the brilliant comedy by Percy Mackaye, now being presented under the direction of H. Miller, at the Savoy theatre, is one of the greatest successes of the metropolitan season. Played by a splendid party, including Isabel Irving, Charles A. Stevenson, Frederick Lewis, H. MacKaye and John Junior, it is a delight to as many theater-lovers can crowd into the Savoy.

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## SALT LAKE THEATRE

3 NIGHTS AND SATURDAY MATINEE BEGINNING.... Thurs. Oct. 15

MUSIC FUN SHOW GIRLS

CHAS. A. SELLON

In the Merry Musical Extravaganza

THE CAT AND THE FIDDLE

21 SONG HITS

LYRICS AND MUSIC BY CARLETON LEE COLBY.

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JENNIE ELMORE AND THE DAINTY SCHOOL MAIDS.  
In "The Cat and the Fiddle," at the Salt Lake Theatre, October 15, 16 and 17.